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## SOME CLASSIC STUDIES IN LITURGY

HYMAN SKY

Petuchowski, Jakob J., ed., *Contributions to the Scientific Study of Jewish Liturgy*, Ktav Publishing Co., N.Y. 1970.

*Hazzanim* can find much of interest and instruction in this collection of scholarly articles. They are the products of some of the best known and most highly regarded early investigators in the field of liturgical origins. Although many of their theories and conclusions have since been challenged and perhaps supplanted, they are eminently important.

Ismar Elbogen, the author of our first essay ("Studies in Jewish Liturgy", pp. 1-51), comes with impressive credentials. The author of the famous *Der Jüdische Gottesdienst in seiner geschichtlichen Entwicklung* (Leipzig, 1913) happily collects all the synonyms for the Talmudic "prayer leader." They consist of: "*Yoreid lifnei hateibah*," "*Oveir lifnei hateibah*," "*Poreis al(et) Shema*," "*Makreh*," "*Korei*," and "*Sheliah Zibbur*."

Deriving parallels from the procedure used in reciting the "*Shirah*," Elbogen proposes that "*Poreis al (et) Shema*" (p. 39) implies that the Shema was recited or sung responsorially.

He thus takes exception to the prevalent view that *Poreis* refers to the blessings preceding and following the *Shema*. The blessings, thus, only represent "the folk reaction to the felt needs of this, the core of Jewish prayer."

However, Aptowitzer, *M.G.W.J.*, 73, 1929, pp. 93 ff., especially p. 108, n. 5, and *Cant. R.* to 8:11, shows that the recitation of the "*Shema*" "in one voice, with one thought, in one tone," was viewed as the kind of prayer "which pleases God most." (Also, cf. L. Ginzberg, *Ginzei Schechter*, I, p. 120, l. 14, which also indicates a unison recitation of the "*Shema*" et al.)

Elbogen presents a strong argument for the restriction in the use of "*Oveir lifnei hateibah*" and "*Yoreid lifnei hateibah*" for the repetition of the *Amidah*. He points out that the sole difference between "*Oveir*" and "*Yoreid*" was that between Palestinian and Babylonian rites, respectively. "*Naheit*" is shown as an Aramaic synonym for "*Yoreid*" (p. 36). The term *Sheliah Zibbur*, therefore, was generic in character and reflected all of the aforementioned aspects

of prayer leading. In fact, it would seem that each *Amidah* could have its own precentor (p. 42); the *Poreis* functioned while seated, the *Oveir* (*Yoreid*) while standing, the text in RH IV 7 "*hasheini matkia*" . . . *rishon makrei et haHallel*" implying different precentors. (The second may have been a "prompter" to call the shofar blasts, lest the Reader become confused, cf. Ber. 24a, where we have a similar problem regarding "*Birkat Kohanim*.")

The restriction of the use of the technical phrase "*Oveir* (*Yoreid*) *lifnei hateibah*" to that of the "loud" repetition of the *Amidah*, the *Tefillah*, resulted in the restriction of the technical use of the word "*Tefillah*" solely to the *Amidah*. This in turn indicates that the technical expressions "*hitpallel*" and "*zelotah*" in the Talmudic literature could not mean "pray" or "prayer" in the general sense. They could only mean "pray" or "prayer" with regard to the *Amidah*. This, too, would clarify the sequence in terminologies in *M. Megillah* where "*Poreis al (et) Shema*" precedes "*Oveir (Yoreid) lifnei hateibah*," and why "*Birkat Kohanim*" follows both (p. 40).

Elbogen thus clarifies Amram's directions with regard to "*Omdim bitefillah umitpallelim*" (I, 7b), "*Omeid bitefillah v'omeir* (ibid, 25a), "*Umitpallelim b'lahash v'omeir* . . ." (ibid, 28a), etc., and by a contrast in wording, those circumstances where there were repetitions of the *Amidah* (ibid, 31a) etc.

Dr. Elbogen, however, in stressing "*Regilut*" forgets "*Hiyyub*." He treats the dictum of Meg. IV 5, "*Hamaftir b'nabi*," as being a case where being "under age . . . it is not in keeping with the honor of the congregation (sic) that he (the "*Katan*") should himself officiate" (p. 13.).

The Talmudic literature makes very clear that "*Sheliah Zibbur Mozi et harabim y'dei hobatam*" R.H. IV 9). The minor having no such requirements, "*Kol she'eino hayyab b'davar eino mozi et harabim*" (R.H. III 8). This same principle remained in effect in other areas as well (ex. "*Tekiot*," ibid.).

Louis Finkelstein ("The Development of the *Amidah*," pp. 91-177) here attempts to date the various texts of the *Amidah* from the internal evidence "newly available" in the Genizah materials. He sees no contradiction between that tradition attributing the establishment of the *Amidah* to the men of the "Great Assembly" and that (Ber. 28b) which makes Gamaliel II and his colleagues the authors of the same liturgy. (p. 91) Dr. Finkelstein proposes that

some form of the *Amidah* was in existence as early as the 2nd century, BCE. Rabbi Gamaliel and his colleagues only redacted the existing text and added five new benedictions (p. 92). The variant readings which become obvious to us from the fragments available can be viewed as "a species of religious dialect which varied with locality, and which communities could not forget or abandon even in exile," as David Kaufmann, ("The Prayer-Book According to the Ritual of England before 1290," p. 459 f.) so aptly put it. The differences were "tints and shades" distinguishing one community from the other (*ibid*).

That political and social conditions affected the prayer rubric has long been known. Even the shortage of texts affected the liturgy. In these circumstances, the congregation had to know the liturgy by rote. Those who were not as well prepared, fulfilled their requirement, especially in the *Amidah*, by responding "Amen" to the repetition by the "*Sheliah Zibbur*." These Readers often improvised new prayers and petitions. Even after Gamaliel's redaction, the additions and revisions continued although the basic text remained constant and was not as easily changed (p. 100, n. 25).

The Rabbis built in safeguards against heretics and sectaries. We know of the "*Birkat Haminum*" (Ber. 26b) that was inserted to prevent Judeo-Christians from leading the service. Dr. Finkelstein proposes another test against the Sadducees, who rejected the concept of resurrection. This was the "*Gaburot*." The Reader who ascended before the Ark was required to utter a singularly Pharasaic principle "to declare his faith in the doctrines of the Pharisees" (p. 112). The *Amidah*, Dr. Finkelstein therefore contends, was intended primarily for the Reader.

Dr. Finkelstein makes the interesting suggestions that the "*Me'ein Sheva*" (a) originated in Babylonia and (b) that it was the "*Sabbath Amidah* of the time of its origin" (p. 116), rather than a summary of the Friday evening *Amidah*. However, cf. Jacob Mann, "Genizah Fragments of the Palestine Order of Service," pp. 424 f. and 432, who proposes a diametrically opposite interpretation as well as Elbogen's earlier article, pp. 37-40.

Dr. Eric Werner ("The Doxology in Synagogue and Church," pp. 318-370) proposes his well-known concept of "leading motifs" (p. 351) that reflect "the musical atmosphere of that particular festival or of that liturgical unit." Of particular importance in this regard is the Reader's *Kaddish*. The editor of our collection unfor-

tunately performed a distinct disservice to Dr. Werner in omitting the musical portion of the monograph.

Dr. Werner makes a special mention of the tradition (earlier pointed out by Birnbaum) that Yehudai Gaon (700-764) "the ardent champion of genuine tradition" (p. 345), favored the early *Hazzanim* with the support of his authority which in turn further developed the tradition of *Hazzanut*. However, the sources indicate that the "*Hazzanut*" considered here was the rubric of an alphabetized and abbreviated *Amidah* of the *Minhah* service preceding the Sabbath or Festivals. The citation from *Sefer Haeshkol*, (edited Albeck, p. 104 ff.) infers nothing regarding the musical tradition (cf. Mann, in this volume, p. 411).

Of special interest is Nathan the Babylonian's description of the coronation ceremonies for the Exilarch. According to Dr. Werner, this is "the earliest account of the performance of a choir in addition to that of a professional *Hazzan* and the traditional response of a congregation" (p. 349). The text in Neubauer, *Medieval Jewish Chronicles*, II, p. 83, l. 18, has *Hazzan Haknesset* opening at *Barukh Sheamar*, continuing with a responsorial Ps. 92 and *Pesukei Dezimrah*, while three lines further down "the *Hazzan* (sic) arises to intone *Nishmat*." This pattern is found often in the Gaonic literature of that period. Mann ("Genizah Fragments," op. cit. p. 382), commenting on a similar passage in *Seder Rav Amram* (I, 2b) says "It is questionable whether here by *Hazzan Haknesset* the Reader of the congregation (*Sheliah Zibbur*) is meant." Examining a contemporary text, Mann further comments: "We see thus that the Reader began with *Tefillot Yozer* . . . in *Amram Hazzan Haknesset* may really refer to the attendant of the synagogue, one of whose duties was also to open the service." (ibid, p. 383).

Dr. Werner adds a footnote that merits comment. "Even more interesting is the recently discovered (sic) text that it was Yehudai Gaon who introduced the Kol Nidrei, sung by the *Hazzan* in Sura." (p. 349). Dr. Werner cites the *Ginsei Schechter*, II, p. 120, as his source. However, the citation is Responsum #154 of Rabbi Solomon ibn Adret. The "peg" upon which Dr. Werner makes his assertion is the statement of Paltai, Gaon of Pumbeditha, (842-858, a century after Yehudai Gaon) that "it is our custom (i.e., of Pumbeditha!) and of *Beit Rabbeinu B'Bavel*, (according to Ginzberg, this means Sura), that the *Sheliah Zibbur* recites *Sheheheyanu* and *Kol Nidrei* (sic) and *Barkhu*, et seq." The evidence to the contrary, however,

seems too substantial: Lewis, *Ozar Hageonim* XI in *Nedarim* #63, 64, 65, especially p. 23 n. 6, where the addition of Kol Nidrei into the statement is shown as a gloss by Rabbi Eliezer b. Joel Halevy, 11th century German Talmudist in his book *Sefer RaBiYah*, which is the source of Dr. Ginzberg's assertion: Ginzberg, *Geonica*, I, p. 96, n. 1, in *Hatarat Nedarim*; idem, *Ginzei Schechter*, II, p. 556; Assaf, *Tekufat Hageonim V'safrutam*, p. 165; Alfasi on *Nedarim*, end; Isaac ibn Ghayyat, *Shaarey Simhah*, I, 60b; *Tur Orah Hayyim* #619; *Rosh to Yoma VIII*, #28. The consensus must therefore be that although the practice of reciting *Kol Nidrei* in other locales was an established custom, it was not practiced in either of the two major centers of Babylonia, Sura or Pumbeditha, where *Hattarot Nedarim* was avoided. It was avoided to the degree that the Talmudic tractate *Nedarim* was not taught in either of the two schools. We can now understand Amram Gaon's characterization of the recitation of *Kol Nidrei* as "foolishness." (I, 47a).

Professor Solomon Schechter ("Genizah Specimens," pp. 373-378) achieved world-wide fame by his recognition in 1896 of a fragment of a Hebrew *Ben Sira* from the *Genizah* of the synagogue of Fostat in Egypt. The *Ben Sira* fragment was only one of many fragments collected there. The Bodleian Taylor-Schechter collection also contained fragments of prayer codices, specimens of which Dr. Schechter describes here.

Dr. Schechter suggests that on the basis of the paleography, the paper and the text, which he discusses in detail, the fragment represents "portions of the liturgy in their oldest form" (p. 373). Of especial interest is the fact that these texts are much shorter than even those "known to the Geonim" (p. 374), i.e., the Babylonian ritual.

It should be mentioned that the liturgies known to the European communities are Babylonian in origin. The dissolution of the Palestine Jewish community started with the destruction in the 1st century, followed by the convulsions of the 2nd, the conversion of Rome in the 4th, the victory of Islam in the 7th, and culminated in the blood baths of the Crusades of the 11th century. The trends, starting after the Bar Kokhba revolt, saw Jews leaving Palestine. Within a century, the center of Jewish life was shifted from the Holy Land to Babylonia. Although the power to fix the calendar and the supervision of the religious affairs of the Diaspora still remained in the hands of the Palestinian Patriarch as late as the end of the 4th

century (Ginzberg, *Geonica* I, p. 1), the suppression of the Patriarchate during the period of Theodosian II in the 5th century marked the beginning of the rapid decline in the power structure of Jewish Palestine. It is after this period that the burgeoning Babylonian community entered into its period of growth. The Arab conquests that marked the victory of Islam in the 7th century started the movement that made Babylonian Judaism, its Talmud, and its practices dominant in the Western world.

The subject liturgy is reminiscent of, yet different than, that of our printed texts. Dr. Schechter, therefore, classifies the fragments as Palestinian in character. Their brevity betrays their age; they had as yet not been subject to the accretions of time, especially in the *Amidah*. Large blocks of liturgical rubric have found their way in and out of parts of this liturgy. Some examples:

a) *Raheim . . . al Yerushalayim Irekha* from our printed text of the *Birkat Hamazon* is used in the weekday *Amidah* for the *Birkat Yerushalayim* (p. 376). This reading also incorporates part of *Et Zemah David*. The total reading parallels that of the Palestinian Talmud and therefore indicates its Palestinian origin.

b) The *Kedushat Hashem* section of the weekday *Amidah* in the Palestinian version (p. 375 f.) is the same as that we now use only on the High Holidays (*Kadosh Attah*).

c) The ending of the *Abodah* section of this weekday *Amidah* (ibid.) is reminiscent of the holiday rubric now known (*Sheot'kha B'Yirah Naavod*).

d) The *Birkat Haminim* (ibid.) is obviously an old text. Instead of the antiseptic form found in the printed texts, it shows the uncensored forms *Meshumadim* (converts), *Nozrim* (Christians), and *Minim* (Sectarians).

The Babylonian meditation, *Elohai N'zor* (Ber. 17a) is completely missing from our text. Following an extremely abbreviated *Sim Shalom*, the *Amidah* concludes with Ps. 19:15 (p. 376).

The text reveals no *Kedushah* or *Kaddish* or other forms of congregational response, forms already in use in Gaonic times. This led Dr. Schechter to propose that the fragment represents "a codex written for private devotions" (p. 375). (However, cf. Jacob Mann's article, p. 411, where the solution lies in the Palestinian custom of reciting the *Kedushah* only on Sabbaths and holidays). Dr. Schechter



finds substantiation for his proposal in the inclusion of a short guide for home ritual, featuring *Birkot Neheinin* for ordinary occasions.

All of the Genizah fragments contain directions in Judeo-Arabic, the vernacular current in the Egyptian Jewish community.

Jacob Mann ("Genizah Fragments of the Palestinian Order of the Service," pp. 379-448) made his reputation in the scholarly world with his investigations into the Gaonic responsa ("The Responsa of the Babylonian Gaonim as a Source for Jewish History," *JQR*, n.s., VII, IX, and X) as well as Egyptian and Palestinian Jewry (*The Jews in Egypt and Palestine under the Fatimids*, 2 v.) He is therefore highly qualified to critically judge the Genizah fragments he examines. He questions Dr. Schechter's pronouncement regarding the Palestinian origin of the Genizah fragments discussed above. The fact that the fragments were found in the "Palestinian" synagogue in Fostat need not immediately recommend their "Palestinian" character and rubric. The constant ebb and flow of Jews between Egypt and Palestine may have only caused a diffusion that eventually resulted in a "*Minhag Mizri*" exemplification by Saadyah's *Siddur*, only recently critically published (1941). This *Siddur* was known far in the past (cf. Ginzberg, *Gaonica* I, P. 166 f.), and shows remarkable affinities to some of the fragments found.

Dr. Mann further suggests that the designation "Palestinian Synagogue" need not indicate unbending adherence to the rituals of Palestine. The ritual of Palestine itself may have been influenced by the constant interchange of religious leadership that the uncertain times between the 4th and 10th centuries experienced (p. 380). Proof of the intrusion of Babylonian custom into the Palestinian can be seen in the use of the conventional *Humash* for the weekly reading of the *Parshah* of the Annual Cycle, although the custom of Palestine was a Triennial one (p. 380 f.).

That there was a reverse influence, from Palestine on Babylonia, can also be shown. One example shows that the *Et Zemah David* was inserted in the alphabetical composition of a shortened "*Amidah*" used for *Minhah* before Sabbaths and holidays, increasing the number of blessings to nineteen and breaking the alphabetical progression.

The Palestinian *Shaharit* started with the *Zemirot* intoned by a member of the congregation. It is only at the *Yozer* that the *Sheliah Zibbur*, a higher official, assumes the leadership of the service.

Dr. Mann identifies one of the fragments as “probably part of Saadyah’s *“Siddur”* (p. 383). Saadyah, however, always uses the term *Imam* in his Judeo-Arabic instructions. Assaf, in his translation (Davidson, I., S. Assaf, B. I. Joel, eds., *Siddur R. Saadyah Gaon*, Jerusalem, reprinted 1963) always translates this to *Hazzan*, never to *Hazzan Haknesseth* (p. 35 and passim).

Dr. Mann contrasts this fragment with *Seder Rav Amram*. Amram (I, 2b) classifies the body of prayers up to *Barukh Seamar* as private devotions. He prescribes that the *Hazzan Haknesseth* arise and intone the *Barukh Seamar*. The *Tefillat Yozer* are to be intoned by the *Sheliah Zibbur*, who also repeats the *Amidah*. Mann infers from the use of these two terms that the former term reflects the synagogue attendant who opened the service as one of his prescribed duties (p. 383).

This, however, opens the question regarding the *Hazzanim* of *Soferim* X 18 who are required to recite certain rubrics. Does *Hazzan* here apply to the “synagogue attendant” or to the *Hazzan* as *Sheliah Zibbur*?

A further question in this same direction is generated by Fragment 9a (Codex Turin 51), p. 420. This fragment prescribes the ritual for *Minha*. Here the “*Shaz*” arises and recites the Reader’s Kaddish, yet one line further down, the “*Hazzan*” (sic) initiates the repetition of the *Amidah*. Could these have been two officiants?

Although partially included in Saadyah’s *Siddur* and fully prescribed in *Soferim* XVII, 11, and Amram (I, 3a), the “Palestinian” fragments of the beginning of the *Shaharit* omit the Psalms as complete Psalms although the fragments recite some of the verses. Dr. Mann proposes that this is the real meaning of the terms *Pesukei D’zimrah* and *Pirkei D’zimrah*, verses or selections rather than the complete Psalms.

The Torah blessings of the two rituals also differed. Our current usage “*Asher Bahar Banu*” is Babylonian (Ber. 11b). The Palestinian form is that quoted in *Soferim* XIII, 8, *Hanoten Torah min Hashamayim*,” also prescribed for the regular morning reading from the *Humash* (p. 390).

According to the Palestinian ritual, the Friday evening service started with Ps. 121, “*Esa Einai*” or Pss. 92 and 93. The “*Kabalat Shabbat*” found in our current printed editions was a product of the late 16th century.

Nor was *V'shamru* (Ex. 31:16-17) part of either the Palestinian or Suran liturgy. Idelson's contention (*Jewish Liturgy*, p. 131) that its usage found Gaonic sanction finds no support in the literary sources, as far as I can determine.

One of the fragments examined reveals early practices regarding the congregational recitation of the *Kiddush*. Apparently, it consisted of *Vayekhulu* and *Magen Abot*. It was preceded by the Reader's declaration "*Eit L'Kaddeish*," primarily "for strangers and also for those who do not know how to say the *Kiddush*" (p. 423). It is from this evidence and Yer. Ber. lld that Dr. Mann determines that the "*Me'ein Sheva*" had its origins in Palestine. In the "*Yerushalmi*" it is prescribed as a congregational *Kiddush* for the Reader when "wine is not available."

In Babylonia, apparently the congregational *Kiddush* had been recited over wine. The parallel custom of using "*Magein Abot*" in the absence of wine, is designated as a Babylonian borrowing from the Palestinian rite (p. 427). All of the writers (Finkelstein, Elbogen, Mann, Marmorstein) are unanimous in their categorizing the *Me'ein Sheva* as a prayer specifically for the *Sheliah Zibbur*. It is also one of the very few parts of the liturgy that must be recited in the presence of a *minyan*. Its function fully reveals the need for the "*Shaz*." The repetition, closely followed by the congregation, helps all those present to fulfill their liturgical requirements. Errors in the private recitation of the *Amidah* are reconciled by the responsorial "*Amen*" at its end.

Mann reveals almost as an aside the fact that our closing hymn "*Ein Keiloheinu*" originally started with the "*Barukh*" verse and was recited as part of the Saturday night liturgy (p. 424 f.).

David Kaufmann contributes an exciting study, "The Prayer-Book According to the Ritual of England before 1290" (pp. 459-502). The heretofore unknown ritual, considered lost after the expulsion of the Jews from England, was accidentally discovered in a library in Leipzig. Entitled *Etz Hayyim*, the volume is a "Compendium of Ritual Law and the Principles of Jurisprudence" written by Jacob ben Jehudah, *Hazzan* (sic) of London.

Here, too, the earliest the "*Sheliah Zibbur*" ascended the pulpit was to the *Yozer* section after *Yishtabah* "for the recitation of the *Berakha* (sic)". The next indication for the "*Shaz*" is at the *Kaddish* with an indication of a concurrent congregational meditation.

The *Shema* was to have been recited by the congregation *b'dikduk uv'niggun* (p. 478).

The volume is a worthwhile one in that it provides a collection of monographs in the development of the liturgy. Both the editor and the publisher should be commended. However, it would seem that the *raison* behind *this* collection was the availability of the texts in material already published by the publishers. Yet, there seems to have been no attempt either to correlate citations printed with the other studies in the same volume, or to provide some collative guide. A further weakness concerns the artificial limitations imposed by the restriction to the *JQR*, *o.s.* and the *HUCA*.

I believe that these monographs represent seminal efforts. Nevertheless, the volume is not representative enough to provide a general approach to liturgical inquiry. In many ways, it also represents idiosyncracies of the various scholars. Among them are unhappy misquotations that may or may not be crucial to the structures of the various theses (cf. p. 332, n. 49; p. 367, n. 148; et seq.).

We hope that this will be the first of many such efforts by editor and publisher.

## THE CULTURAL LEADERSHIP ROLE OF THE CANTOR

IRENE HESKES

Congratulating some noted musicians upon their performances at a Jerusalem concert earlier this year, Premier Golda Meir remarked that: "Art often both alleviates and memorializes human suffering and thereby helps us to transcend our pain." Paradoxically, we find all too much evidence today that despite humanity's transcendent needs, the arts do not fare well in a world full of general anxiety, social tensions, and personal despair. This is precisely the dilemma of the cultural arts, and of artists, in our contemporary American society. For the Jews here, it is a significant aspect of our identity crisis.

Our particular concern is for the musical art in the context of the other art expressions. Today, there are dangerous gaps of communication between composers, performers, and audiences. The new musical languages challenge previous definitions of musical experiences as well as standards for creativity and for performance. Reflecting this era of general unrest, are current musical conflicts regarding religious music and its secular or "profane" expressions of theological concepts. Witness the proliferation of public arguments among liturgical musicians of all faiths concerning the latest idioms of rock, country-folk, jazz, electronically-produced sound, and, too, the numerous accusations by congregational critics of "cynical plasticity," "clashed sentimentality," "hyper-commercialism." Yet, one must acknowledge that there is healthful vitality in most of this experimentation and innovation, and the excitement generated around these forces of change can ultimately result in constructive and selective cultural development. Moreover, it is precisely such newer concepts which are attracting young musicians to the liturgy—youth to the music of the synagogue.

Admittedly, the "open-door policy" has pitfalls, and for Jewish liturgical music especially, safeguards must sensitively be set up with the intentions of encouraging and supporting artistic expression while maintaining the structure and essence of our *nusach ha-tefillah*.

Irene Heskes is the Staff Music Consultant of the National Jewish Music Council, sponsored by the National Jewish Welfare Board. This Fall 1971, her new book has been issued titled: *STUDIES IN JEWISH MUSIC: THE COLLECTED WRITINGS OF A. W. BINDER*, published by Bloch Publishing Company.

The best method is adequate education. The new ideas must not be kept out of our synagogues. Bear in mind how extreme an innovator Salomone Rossi was in his own day!

There is a natural relationship between on-going life and the creative arts which cannot be separated from common experience. In this age of world-wide *angst*, those artists who address themselves to youth or to particular causes are the folk-heroes of our society. There is glorification of the "free spirit" in these artistic expressions. Yet, isn't this really an adaptation of the hasidic idea of *hishtaphtchut ha-nefesh*—"outpouring of the soul"? Particularly for Jews, isn't the current quest to reach youth and to address issues really a search for our own evanescent diasporic identity?

There is an *even broader* aspect to our Jewish communal needs which must be recognized in order to be properly served. Amplifying the benchmarks of our American society, youth relates to *life*, education relates to *liberty*, and art relates to *the pursuit of happiness*. The latter is that quality for life which J. B. Priestley in his essay "The Secret Dream" has termed: "the nourishment of the heart." Tending to the heart and soul is the special mission of religion. Therefore, this is the natural purpose of the synagogue, to which accomplishment the religious leaders of American Judaism—rabbis and cantors—must direct their energies. It follows that artistic expressions of *all types* within the synagogue ought not to be considered frivolous or extraneous activities, but rather essentialities for the communal mission. Moreover, such purposeful creative leadership should be shared among all types of Jewish community groupings. Ultimately it will redound to the greater good of the general American public. The practical goals are to turn passivity into creativity, observance to participation, emotional stress to esthetic activity—doubt into faith. The focus is upon the historic ideals and cultural heritage of our people.

Fundamentals for any relevant on-going program of Jewish cultural endeavor are support, involvement, and productivity at the local level. There, resources of talent, materials and inspiration are readily to be found, if sought out! At this point, the professional "artist-in-residence" of each community can assume directive leadership. The CANTOR is unique in that he generally is the only year-round employed "artist-in-residence" in his locale, and this is in sharp contrast to the other art forms of dance, theatre, fine arts, and literature.

Therefore, the CANTOR in particular is afforded the singular opportunity for such leadership in which he can marshal all the other varied creative media, as well as music. He can serve both the spiritual and esthetic needs of the membership in his congregation. As a trained musician, he should be available in consultation to the general community bridging through manifold musical activities many separate entities—age levels, religious affiliations, racial groups. His leadership can give the guidelines through his own musical ideas and professional performances, incorporating other art forms into those varied programming events. Of course, his own skills would grow commensurately and find satisfying fruition with each undertaking.

Clearly, the mantle of cultural arts leadership has fallen—either with light grace or with heavy burden—upon the shoulders of the cantorate, especially in the smaller communities. For American Jews, the arena of Jewish education has moved into the community rather than the classroom. The Jewish Community Centers and the synagogues can teach, lead, and (yes!) heal by their community impact much more readily than *within* their own particular edifices alone. Such unity of positive outlook and cooperative understanding will develop and grow with the fulfillment of each successful community cultural project.

What of the individual CANTOR? Hasn't he, by natural talent and professional training, a much larger artistic and religious role, a broader contribution to make, than the everyday routine, albeit devoted and spiritually motivated? He is basically a musical craftsman in the service of his people—*sheliach tsibbur*, in the highest sense, the vocal expression of Judaism itself. How far shall those responsibilities be extended? The present cultural needs of our people are so significant, the obligations we owe to the American society are so insistent, there cannot be any justification for competitive stress between centers and synagogues, between different synagogues, between rabbis and CANTORS.

However, the practical implementation of noble objectives make for difficulties that might crush the energies as well as spirits of strong men. CANTORS are generally over-worked and often underappreciated, and thus are entitled to ponder the value to themselves of undertaking broader goals and heavier schedules. Can one strive for higher ideals in the midst of the everyday pragmatic problems of

personal life? Is the CANTOR truly a creative artist of sublime inspiration? Not everyone is, but the fortunate ones are!

To possess a sense of artistic value, to merge one's own personality with something important and beyond one's self, to avow an esthetic sense of perfection in this otherwise imperfect world, surely imposes on a human life incredible labors. Yet, without such aspiration and struggle, life sinks back into passive mediocrity.

The definition of perfectibility has been made by man's fashioning of a creative heritage in his rise through history. The heroic human survival is reflected in epochs of esthetic and intellectual achievement. Especially for Jews, our cultural heritage is delineated through the scope of our particular history as a thrust into destiny. Therein lies the measure of our individual selves, of the shape of the era in which we have striven, and of the ideals which have ennobled our lifetime.



## ERRATA

For technical reasons we were unable to publish, in our last issue, the musical examples in conjunction with an article by Hazzan Abraham Lubin on "The Influence of Jewish Music and Thought in Certain Music of Leonard Bernstein".

We apologize to the author and print below the section containing the musical examples.

### II. SYMPHONY NO. 1 — JEREMIAH

The first published work by Leonard Bernstein was a Sonata for Clarinet and Piano which was written in 1941. His first major orchestral work was the *Symphony No. 1, Jeremiah*. This work which was completed in December of 1942, was significantly enough dedicated to the composer's father who had always impressed upon his son a love for the Prophetic books of the Bible.

The first performance was given by the Pittsburgh Symphony Orchestra, Leonard Bernstein conducting, with Jennie Tourel, soloist, January 28, 1944.

The symphony contains only three movements which were respectively entitled "Prophecy", "Profanation" and "Lamentation". The last movement actually utilizes text from the Book of Lamentations in the original Hebrew. This is to be sung by a mezzo-soprano.

The work is unquestionably one which, throughout its three movements, incorporates motifs of the Jewish musical tradition.

The renowned Jewish composer Max Helfman has made the following comments regarding the Jewish musical motifs found in the *Jeremiah Symphony*:

The two basic sources of genuine Hebraic music are: the cantillation of the Bible and liturgical chant of the synagogue.

Like many another ancient sacred scripture, the Hebrew Bible, when publicly read in a house of worship, is always chanted in a prescribed manner called cantillation. To each work on the printed page is attached a sign, a neume called 'trope'. In addition to its accentual and syntactical meaning, each trope has a definite musical signification.

Though there are only twenty-eight tropal signs, these represent many hundreds of different tonal motives, inasmuch as the same sign has a different musical meaning depending upon the book of the Bible at the time of its reading, and whether the readers are of the Ashkenazic tradition (Jews from northeast Europe) or of the Sephardic tradition (Jews of southeast Europe).

The second source is 'Nussach', the traditional modes of chanting the liturgy. Each mode consists of a number of characteristic motives: initial, pausal, modulatory, pen-ultimate and final. At times these motives are used literally, but most often they are the basis for improvisation.

*Jeremiah* is fashioned almost exclusively on the Ashkenazic cantillation used for chanting the prophetic portion on the Sabbath, the mode of chanting Lamentations on 'Tisha B'av' (the ninth day of Ab), in commemoration of the destruction of the Temple, and finally, on general 'Nussach' motives for festival and penitential prayers.<sup>5</sup>

In analyzing the work in more detail, we find that the main theme of the first movement which is pronounced by the two solo French horns is a direct quotation of two phrases used in the liturgical chants of the synagogue. The first half is derived from the "Amidah" cadence which is found in the section of the service known as the "Eighteen Blessings". This standing silent prayer is recited by the congregation and then repeated by the cantor in chant. This particular cadence is chanted on festivals and is the motif for certain prayers in the High Holy Day liturgy. The second part of this movement's opening theme is based on the improvisational extension of the cantor when chanting the entire "Eighteen Blessings". Both these phrases are very common in the liturgical repertoire of the synagogue.

Below we find a comparison between the theme Bernstein used for his first movement and the liturgical chant which contains the germ motif of Bernstein.<sup>6</sup>

5. Max Helfman, *Notes on the Program*, New York: Philharmonic Hall — Lincoln Center, October 16, 1963, p. B.

6. Leonard Bernstein, *Jeremiah Symphony*, (New York: Harms, Inc., 1943), p. 3.

*Jeremiah Symphony, opening theme*



Idelsohn: Liturgical chant.



The liturgical example immediately above is by the renowned Jewish musicologist A. Z. Idelsohn.<sup>7</sup>

The opening theme by the horns is heard again in the second and third movements, in various situations, indicating how important a theme this is in the total scheme of the symphony. It is indeed the integrating element of the entire work.

The second movement "Profanation" is based almost entirely on a number of cantillations which are used to chant the Prophetic sections of the Bible during the Sabbath morning service.

In the first eight measures Bernstein quotes seven of these melodic formulae known as "Ta'amin" (cantillations). They are introduced by the flutes and clarinets:<sup>8</sup>

7. A. Z. Idelsohn, *Jewish Music In Its Historical Development*, (New York: Schocken Books, 1967), p. 140.

8. Bernstein, *Jeremiah*, p. 14.

II. Profanation

*Vivace con brio* (Beat 1 in 2) *Beat 1 in 3*

Compare the above melodic line with the quotation below which are cantillations used in chanting the Prophetic portion of the Bible according to Idelsohn.<sup>9</sup>

Idelsohn: Prophetic cantillations

After a short extension of Bernstein's "Profanation" he introduces yet another one of these cantillations:<sup>10</sup>

Bernstein: "Profanation" theme — extended

The above compared to the corresponding cantillation below quoted by Idelsohn reveals a striking resemblance between the two examples.

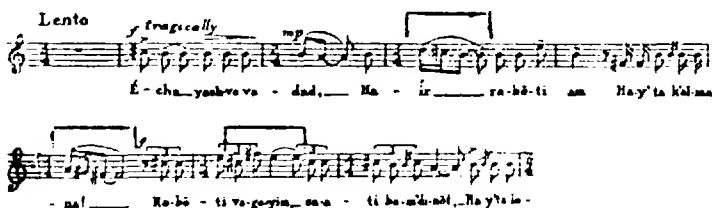
9. Idelsohn, *Jewish Music*, p. 53.

10. Bernstein, *Jeremiah*, p. 15.

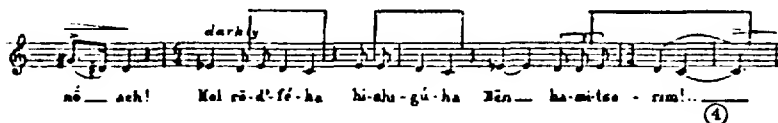
Idelsohn: cantillation example.<sup>11</sup>

In the final movement "Lamentation", we have for the first time the introduction of Hebrew texts from the Book of Lamentations, to be sung by a mezzo-soprano soloist.

Motifs used for the texts are based on the traditional cantillations used in chanting the Book of Lamentations. This book is chanted on "Tisha B'av", the holiday commemorating the destruction of the Temple and the City of Jerusalem in 70 A.D.

Bernstein: opening line of "Lamentation".<sup>12</sup>

In examining this melodic line, we note in the fourth and in the sixth measures a melodic turn of three notes down the scale within the interval of a minor third. This is repeated again later on in this movement in a much slower tempo:

Bernstein: "Lamentation" motif continued.<sup>13</sup>

Let us now compare the above two examples from *Jeremiah* with Idelsohn's table of Lamentation cantillations:

11. Idelsohn, *Jewish Music*, p. 53.

12. Bernstein, *Jeremiah*, p. 47.

13. *Ibid.*, p. 50.

Idelsohn: Table of "Lamentation" cantillations.<sup>14</sup>

Lam. 1.1

E - cho yosh-vo vo-dod ho-ir rab-bo - si

om, hoy-so ke-al-mo-no rab-bo-si bag-go-yim,

so-ro - si bam-di - nos, hoy-so lo - mas.

We find that in the third, seventh, eighth, thirteenth and fourteenth measures, the same melodic pattern occurs. Note also the similarity between Bernstein's melodic line in the seventh measure of the first example illustrated and the second measure in Idelsohn's example cited immediately above.

Commenting about this symphony the Jewish musicologist Israel Rabinovitch wrote: "It is worthy of note, too, that right from the beginning, Bernstein submitted to the fascination which Jewish themes held for him."<sup>15</sup>

Arthur Holde wrote of Bernstein: "In his symphonic poem *Jeremiah* he expressed a fervor which seemed to spring from a powerful religious impulse."<sup>16</sup>

Another Jewish musicologist, Albert Weisser in commenting on Bernstein's *Jeremiah* wrote that it is a "work of undoubted brilliance and felicitous lyricism" which "evokes a happy mixture of the Hebraic and the American."<sup>17</sup>

Finally it is worth noting that on May 16, 1944 the *Jeremiah Symphony* received the New York Music Critics Circle Award as "the outstanding orchestral work by an American composer" introduced that season.

This last fact reaffirms our contention that in the final analysis, the worth of any creative expression must be judged solely by the inner qualities of strength and beauty which it may or may not possess. Any other consideration such as we have pursued here, is significant only inasmuch as it was our purpose to study the work from a musicological or ethnomusicological point of view.

14. Idelsohn, *Jewish Music*, p. 54.

15. Israel Rabinovitch, *Of Jewish Music*, (Montreal: The Book Center, 1952), p. 302.

16. Artur Holde, *Jews in Music*. (London: Peter Owen, 1960, p. 344.

17. Albert Weisser, *The Modern Renaissance of Jewish Music*, (New

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# עֹהֲרִית לְשֶׁבֶת

## Hymne III.

Nº 60.



## Hymne IV.

Nº 61.



Nº 62. שׁוֹכֵן עַד

Kantor. Hohe Stimme von F.



scho-chen ad mo - rum wko - dosch schmo

Nº 63. בְּפִי יִשְׂרָאֵל

Kantor



Bfi jscho-rim tis - ha - lol uw-diw - re za - di - kim tis - bo - rach

Moderato.



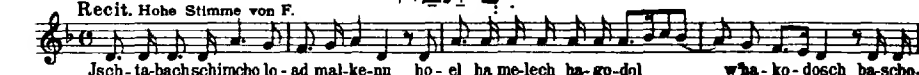
Chor. u-wil-schan-cha-si - dim tis ro - mom uw - ke-rew kdo - schim tis - ka - dosch

tis ro - mom

Nº 64.

Recit. Hohe Stimme von F.

יְיָ יְהִי



Jsch - ta-bachschimcho lo - ad mal-ke-nu ho - el ha me-lech ha-go-dol wla - ko - dosch ba-scho-



-ma-jm u - wo - o - rez ki-lcho no - e a-do-noj e-lo-he - nu we - lo - he a-wo -



-se - - nu schir u - schwo-cho ha lel we-sim - ro os u-mem-



scho - lo - ne zach gdo - lo u gwu-ro thi -



low-sif-e-res kdu-schou-mal - chus bro-chos we-ho do-os ma-a - to wad



o - - - lom bo - ruch a - to a-do-noj bo - ruch hu u-woruchschmo



Kantor.

el me-lech go-dol ba-tisch-bo-chos el ha-ho-ro-os a-don

ha-nif-lo-os ha-bo-cher be-schi-re sim-ro me-lech el chaj ho-o-lo-mim

Chor. Kantor. Schluss II. Chor.

o-mien me lech el chaj ho-o-lo-mim o-men.

# Nº 65. יתגדל

Kantor. Chor. Kantor.

Js-ga-dal we-js-ka-dasch schme-ra-bo o-men bol-mo-di wro chir-u-se wjam.

lich mal chu-se ba-a-go-lo u-wis-man ko-riw we-im-ru

Chor.

O-men jhe schme-ra-bo mwo-rech lolam-u-ol-me ol-ma-jo js-bo-rach

Kantor.

js-bo-rach we-jsch-tabach we js-bo-rach we-jsch-tabach we js-bo-rach we-jsch-tabach we wjs-a-le we-js-ha-lo

Chor. Kantor. Kantor. Chor.

schmedkudscho le-lom in kol bircho so we chi-ro-so da-a-mi-ron bol-mo wim-ro o-men.

# Nº 66.

# ברכו

Soli.

Kantor. Alt.

Bor-chu es a-do-noj ham wo-roch

Tenor. Bass.

Chor.

a-do-noj ham wo-roch

Sop. Alt.

Bo-rach a-do-noj ham wo-roch lo-lom wo-ed

Ten. Bass.

ham wo-roch

## Nº 67.

Recit.

Kantor.

## אֱלֹהֵי עֹלָם

E-lo - he o-lom bracha-me - - cho ho va bim ra - chem o - - - le -  
 - nu a - don u - se nu zur mis - ga - be - nu mi - gen  
 jsch - e - - nu mis - gow ba - de - nu en kerkscho - we  
 en su - lo - se - cho. e - fes bil - te - cho u - mi do - me loch en ker - kcho a - do noj e - lo he nu bo - o -  
 - lom - ha - se wensu - los - cho mol - - ke - nu lcha - je ho - o - lom ha - bo e - fes bil - tcho go - a -  
 - le - nu li - mos ha - mo - schiach wen do - me lcho mo - schi - e - nu lis - chi - jas ha - me - sim

## Nº 68.

Kantor.

## אֱלֹהֵי עֹלָם

El o - dan al - kol ha - ma - sim bo - ruch um - wo - roch bfi kol m mo god -  
 - lo wtu - wo mo - le o - - lom da - as us - wu - nu so - wa wim o - se

Chor Harmonisierung wie bei Boruch und Boruch N° 66.

Ha - mis - go - e al cha - jos ha - ko desch wue - dor be - howodal ha - mer ko - wo  
 schus u - mi schor lif - ne chis - o che - sed we - ra - cha - nim lif - ne chwo - - do

## Nº 69.

Recit.

Kantor.

## אֱלֹהֵי עֹלָם

El o - dan al kol ha - ma - sim bo - ruch um - wo - roch bfi kol uscho - mo god lo wtu wo  
 mole o - lom da - as us wu un sow win o - - so ha - mis - go - e al cha - jos ha - ko desch wuch dor be - howod

al ha-mer-ko-wo schus u - mi - schor lif - ne chis - o che-sed we-ra-chamin lif - ne che-wo - du  
 to wim me-o - rossche-bo - ro e-lo-he - nu jzo-rom be-da-as bwi-no wo-has - kel ko-achug-wu-ro  
 no-san-bo-hein lih-jos-mosch-lim bke-rewte-wel mleim siw um-fi - kim no-ga no-e si - wom be-choldho-  
 - o - lom sme chin be-ze-som wso-sim be-wo - am o - sim be - -mo rzou ko-nom.  
 Das „Per wechowod“ wird wie „Hamisgoe“ und das „Schewach“ wie „Mleim“ recitiert oder vom Chor gesungen.

N<sup>o</sup>70.

תתברך

Recit.

Isch-ta-bachschim-choload mal-ke - nu jo - zor mschor-sim wa-a-schermschor-sow ku-  
 -lom om-dim brum o-lom u masch-ni-im bjr-o ja - chad be-kol diw-re e-lo-him cha - jm u - -  
 -m lecho - lom ko-lom a-hu wim ku - lom bru-rim ku-lom gi-bo rim wchulom o-sim be-mo uw-jr o re.  
 -zou ko-nam we - chu lom pos - chim es pi - hem bi - kdu-scho uw- to - - ro bschi-ro uw-  
 - sim - ro un - wor-chim um-schab-chim um-fo-a-rim u - ma-ri zim u - mak-dischim u-mamli-chim esschem.

N<sup>o</sup>71.

יְהוָה מְקַבְּלִים

Recit.

wchu-lom mkablim ale hem ol mal chus-scho ma - jm se mi-se wnos-nim rachus  
 se - lo - so lhak-disch le - joz - rom bua-chos ru - - ach bso-fo bru - ro u - win -  
 - i - - - - - mo kdu-scho ku-lom ke-e - - chod o-nim wom-rim bjr - - o

## קדוש

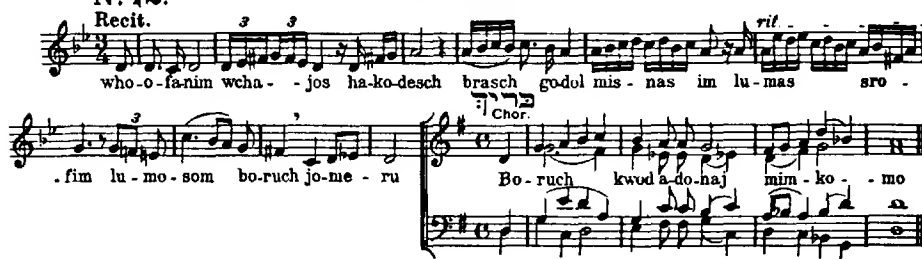
Chor Harmonisierung wie oben



## №72.

## והאופנים

Recit.



## №73.

## אור הדש

Recit.



## №74.

## והב' יאנו



Chor. Kantor. Chor.

bo-ruch hu w-wo-ruchschmo-ha-ba cher ba mo js-ro-el ba - - wo o - - men.

№ 75.

שמע ישראל

Chor. js - ro - el

Schma js - - ro-el a-do-noj e-lo-he-nu a-do-noj e - chod

js - ro - el

№ 76.

שחרית B

שוכן עד

Kantor. Hobe Stimme von g, auch as, a

a - do-noj e lo he cheme - - - mes scho - chen ad mo-ram ko-dosd schmo

№ 78.

כי לך נאה

Recit. Hobe Stimme von g, auch as, a

Ki le-cho no-e a-do noj e-lo-he-nu we-lo-he a-wo-se-nu schis usd wo cho ha-lel usim-ro

os u-mem scho-lo ne - zach gdu-lo ug-wu-ro thi - lo wsif-e-res kdu - scho u-mal-chus bro -

Chor.

chos we-ho do-os me-a - to wod o - lom bo-ruch a-to a-do-noj bo-ruch hu u-wo-ruch schmo

el me-lech go-dol ba-tich bo-chos el ha - ho-do-os a do ha nif - lo-os ha-bo-cherbschi-

Schluss I.

Chor.

Schluss II.

resim-ro me-lechelchaj ho-o - lo mim o - mem-lech el chaj ho - o - lo-mim o - mem.

№ 79.

אין כערךך

Recit. Hobe Stimme von g, auch as, a

Ein ke-er-kcho wen-su-le-se-cho e-fes bil-te-cho u-mi do-me lo en ke-er-kcho a-do-

noj e-lo-he-nu bo-o-lom ha-se wen-su-los cho mal-ke-nu lcha-je ho-o-lom ha - bo E - fes

bil-cho go-a-le-nu li - mos ha-mo-schi - ach wen do-me lechomoschi-e-nu lischi-jas ha-me - sim.

## אל אדון

N° 80.

El o-don al kol ha-ma-sin bo-ruch um wo-roch bfi kol uscho-mo god-lo wtu-wo  
mo-le o-lom do-as us wu-no so-wa-wim o - - so ha-mis-go-e al cha - jos ha ko-desch  
wuch-dorbcho-wod al-ha-mer-ko-woschus u-mi schor lif-ne chis-o che - sed wrachamim lif-ne shwo-do  
fo-wim morossche-bo-ro-e-lo he-nu jzovom be-daas bwi-no-uw-has-kel koochug-wu-ro nosan bo-hem  
*rit.* lih-josmosch lim be-ke-rew te - wel *a tempo* mie-im siw um-fi - kim no - ga no-e si-wom  
bchol ho-o - lim sine-chim be-zesom we-so-sim be - wo-am o - sim be - - - mo rzon ko-nom.

N° 81.

## ובימים בותהים

wchu-lom poschim es pi-heim bi-kdu-scho uw - to - ho-ro bschi-ro wo sim-ro um - wor-chim um-  
schab - - - chim um - fo - a-rim u - ma - ri - zim u - mak-di-schim u mam-li - chim

N° 82.

## ובימים מקבלים

Wchu-lom me-kab lim a-le-hem ol malchusscho ma jus se mi-se wnos nim re schos-se lo - se lhak-  
desch jz-rom bna chas ru-ach bso-fo bru-ro u win-i-mo kduscho kulom ke chod o nim wom-rim bjr-o

N° 83. קדוש

Chor.

Ko-dosch ko-dosch ko-dosch a-do - nej zwo - os mlo col-ho - o - rez kwo - - do

## וְהָאֹפָנִים

№ 84.

Who-o-fa nün wcha-jos ha-kodosh bra-asch go-dol mis-nas-im lu - - mossrofin  
lu-mo-som bo-ruch jo me - - - ru Bo-ruch kwod a-do-noj mim-ko - - mo

№ 85.

## בְּאֵמֹר

Ko-o-mur lo-se-o rim gdo-lim ki lo-lom chas-do or cho-dosh al  
zi jon to-ir we-nis-ke chu-lo nu mhe ro lo ro bo-  
ruch a-to a-do-noj bo-ruch hu u-uw-ruch schmo jo-zor hamo - - ros o-men

№ 86.

## וְהָאֹפָנִים

Wa-ha-wi-e-nu lscholom me-or-ba kan-fos ho-o-rez wso-li-che-nu ko-me-ni-jus lar-  
ze nu ki el po-el jschu-os o-to u-wo-nu wo chor to mi kol am we lo-schou we-keraw to-nu  
lschim cho ha-godol-se lo be-e mes lho-dos le cho ul-ja-ched cho be-a-ha-wo bo-ruch a-ho a-do-noj  
bo-ruch hu u-wo-ruch schmo ha-bo-cher ba-mo js-ro-el ba - - wo o-men

№ 87.

## שְׁמַיָּהוּ

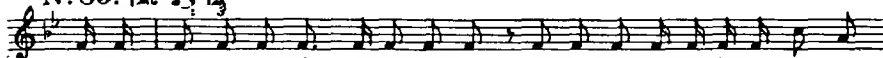
Schma js-ro-el a-do-noj e-lo-he nu a-do-hoj e chod  
a-do noj e-lo-he chem e - - mes.

Nº 88. אֶבְרִינִי עַל



al a-wo-se-nu wo-le-nu al bo-ne-nü wal do-re-se-nu wolkoldo-ros se-ra js-ro-el a-wo-de-eh

Nº 89. גִּזְעִי לִבִּי



Go-a-le-nu go-el a-wo-se-nu joz-re-nu zor je-schu-o-se-nu



po-de-nu u-ma zi-le-nu me-o-lom schme-cho en e-lo-him su lo-se-cho

Nº 90. רִם וְיִשָּׂא



Rom wui-so godol we-no-ro masch-pil ge-im u mag-bi-a schfolim mo-zi a-si-rim u-fo-de a-no-

Chor Harmonisierung wie bei Schma N987.



-winn wo ser da-lim wo-ne lar-mo bes scha-wom e low.

Kantor.

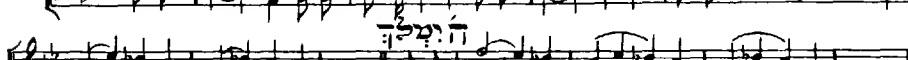
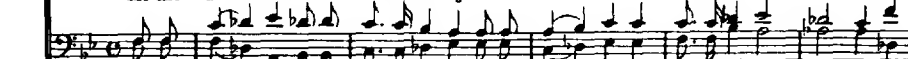


thi-los lel-el-jou bo-ruch hu-um wo-roch mosche u wne jsroel lcho o-nu schiro beincho rabo womruch lom

Nº 91. מִי כִמְכָה



Mi cho-mo-cho bo-e-lim a-do-noj mi cho-mo cho-ne-dor ba-ko-desch no-ros

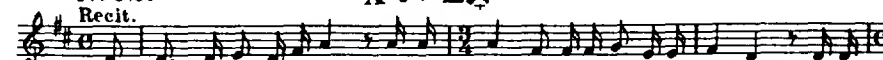


shi-los o-se fe-le a-do-noj jus-loch lo-lom wo-ed

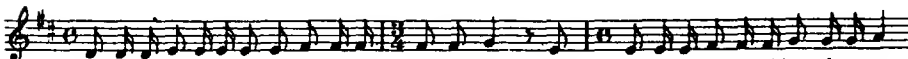
Nº 92.

Recit.

אֶבְרִי

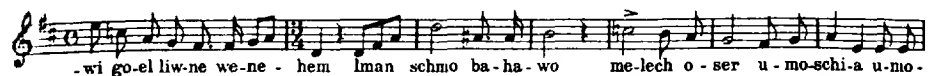


Bo-ruch a-to a-do-noj e-lo-he-nu we-lo-he a-wo-se-nu e-lo-



he aw-ro-home-lo-he iz-chok we-lo-he ja-kow ho-el ha-godol ha-gi-bor whano-ro





# № 94. או בקול



# № 95. ברכו

Largo.

Boruch in G № 92.

Mim-komcho mal-ke-nu so-fi - a we-simlocho le nu ki mcha-krima nachnu  
loch mo soj tim loch be-zi jou bko row bjo-me  
nu lo-lom wo-ed tisch-kou tis-ga dal we sis-ka-dosch be-  
soch jru schola - jm ir cho le-  
dor wodorul - ne zach ne-zo chim we - ne-nusire-numalchu-se cho ko-do-  
wor he-o-mur beschire u se cho al je de do-wid mo schi achzidke - cho  
Jm-locha do-noj lo-lom e-lo - ha jch zi-jou Idor - wo-dor ha-le-lu - - ja

# № 96.

Recit ad libitum

# B אבות

Bo-ruch a - to a - do-noj e - lo - he-nu we-lo - he a - wo-se-nu e - lo -  
he aw-ro-hom e-lo-he jz-chok we-lo - he ja - a-kow ho - el ha-go-dol ha-gi-bor w'ha-no-ro el el-  
jou go-mel cha-sa-dim to wim wko-ne ha-kol wso-cherchas-de o - wos u-me-wi go-el liw-ne-wue-pem  
liuau schmo baka - wo melecho-ser u-moschia u-mogen borucha to a-do-naj mo - gen aw-ro-hom a -

-to gi bor lo lom a do noj mcha je me si ma to raw l'ho schi - a mchal kel cha jus be cha sed mcha je me -  
 sim brucha nun ra bim so mech nof lin wro fe cho lin u - ma tir a - su rim uni ka -  
 jem e mu no so lis che ne o for mi cho mo cho ba al gwu ros u mi do me loch me lech memi sun cha je u maz -  
 mi ach je - schu - o wne mou a to le ha cha jos me si mi bo rucha to a do noj mcha je ha me sim

N° 97. שְׁמַחְתִּים

B קְדוּשָׁה

Nka - desch es schim cho bo - o - lom ke - s chem sche nak di schim o - so bi -  
 schme mo ron ka ko suw al jod moi e cho we ko ro se el wo mar  
 Kodosh in G N° 71.

N° 98. בְּקוֹל

Os be kol rasch go dol a dir wchosok masch mi  
 im kol mis nasim lu mas sro fim lu mo som bo ruch jo me - ro  
 Boruch in G N° 72.

N° 99. מִן כּוֹחַ

Kantor.

Mim kom cho mal ke nu so fi a wajim loch o le nu ki  
 mcha kim a nach nu loch

Chor.

Kantor.

mcha kim a nach nu loch mo saj tim loch be zi jou bko

row be jo me - nu le o lom wo ed tisch kon tisch kon

tis - ga - dal wsis - ka - dasch be-soch jruschola-jus ir cho le - do wo-dor

ul ne zach nzo - - chius

Chor. ul - ne zach nzo chius

We - ne - nu sir - e - no mal chus-cho ka-do - wor he-o - mur bschi-re u -

se cho ol je-do do wid mo-schi-ach zid-ke-cho

Chor Jmloch N° 95.

## N° 100.

Adagio.

מִמְּקוֹמֵךְ

Mim kom - cho mal ke - nu so fi - - a wsim-locho-le-nu ki mcha kim a -

nach - nu loch mo - saj tim - loch bzi - - jou bko-row bjo-me-nu lo-lom wo-ed

tisch - - ko tis ga dal wsis ka-dasch

bsoch je-ru-schola jus ir - - cho le-dor wo-dor ul - - - ne-zach nzo chim

we - ne nu sir - e nu mal - - chus cho

Chor. we - ne mi sir e nu mal chus cho

Kantor.

Ka do wor he - o - - - mur bschi - re u - se cho

Chor.

he - o - mur

ka - - do - wor he - - - o - mur bschi re u - se cho

he o mur

Kantor.

al je - de do wid me schi - ach zid ke cho *rall.*

## Nº 101.

מִינְכֹחַ

Kantor.

Min komcho mal-ke-nu so - fi - - a

Sop. Soli

min - - kamcho

Alt.

Min - - komcho mal-ke-nu so - fi - - a min kamcho mal ke - nu so -

Ten.

min

Bass.

min - - kamcho

wsim - loch o - le nu ki mcha-kim a - nach - nu loch

Soli

fi - - a wsim-loch o - le nu ki mcha - kim a - nach-nu loch wsim-loch q -

Tutti

Soli

le nu ki mcha kim a - nach-nu loch mo-soj mo - soj tim - loch

Chor. *più molto*

tis - - ga - dal



Adagio.

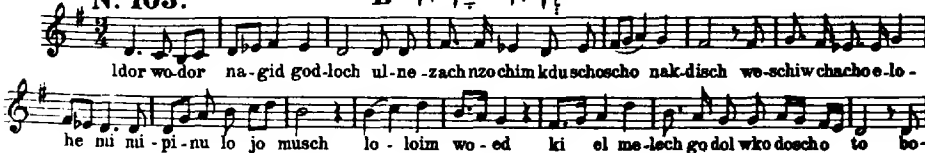
N<sup>o</sup> 102.

A קדיר ידור?

Chor Jamloch in G.

N<sup>o</sup> 103.

B קדיר ידיר



Chor

-ruch a-to a-do-noj bo-ruch hu u-wu-ruchschmoho-el ha-ko-dosch o - men

# ישועה טענה

Nº 104.

Js-nachmosche beinatzschel-ko ki e wed ne-mon ko-ro-so lo klit tif-e-res bro-scho no sa-to bom.

do lfo-ne che al har-si-noj usch-ne lu-chos a-wo-nim ho-rid be-jo do wcho suw bo-hem schnirascha-

-bos wchu ko-suw be-so-ro se cho we-scham-ru wnejs-ro-el es haschabos la sos es hascha

bos ldo-ro-som bris o lom Be-ni u-wen bne js-ro-el

Chor.

os hi lo - lom ki scheschesjo-mim o-so a-do-noj es haschoma jus weshoo - rez

u - wa-jom hasch-wi - i scho was wa j no fasch

scho was wa j - no - fasch

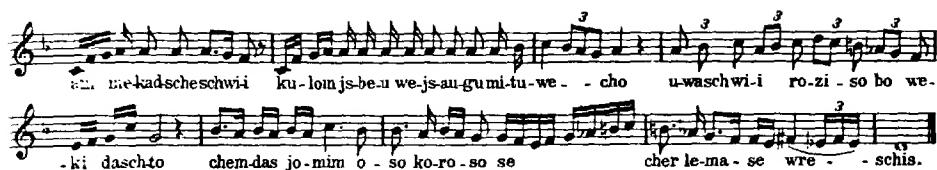
Nº 105.

# ולא נתתו

we-lo nsa-to a-do-noj e-lo-he-nu lgo-je ho-a-ro-zos we-lo hin chal-to mal-ke-nu low-

-de psi-lim wgam biin-nu cho-so lo jsch-kun rscho - in ki le js-ro-el am-

-cho ma-to bah - wo lae-ra ja kow a-scher bom bo chor-to



ku me-kadscheschwi ku-lon js-be-u we-js-au-grumi-tu-we- - cho u-waschwi-i ro-zi - so bo we-  
 - ki daschto chem-das jo-mim o - so ko-ro-so se cher le-ma - se wre - - schis.

N<sup>o</sup> 106.

אֵלֹהֵינוּ הָיָה



E-lo - he-nu we-lo-he a-wo-se nu rze wim-nu-cho-se-nu kod-sche-nubmiz-wo-se-cho  
 wsenchel-ke nubso-ro-se-cho sab-e - nu mi-tu we che wsam-che nu bi-  
 - saku - se - cho wta her-li - be - nu le - ow dcho be - e - mes whan chi-  
 - le-nu a-donoi e-lo-he nu ba ha-wo worozon cha-bas kod-schecho no-jo - nuchau wo js-ro-  
 - el mekad-sche schme-cho bo-ruch a-to a-do-noj  
 Chor. Kanto. rall. Chor.  
 lo-ruch hu u-wo-ruchschmo mka-desch hascha-bos o - men.

N<sup>o</sup> 107.

רָצָה

Recit.



Rze a-donoi e-lo-he-nu bam-cho js-ro-el u-wis-fi-lo-som who schew esho a-wo do li-  
 dwir be-se-cho wi-sche js-ro-el u sfilosom be a - ha-  
 wo ska-bel be-ro zon us - hi le-ro zon to - mid a-wo  
 poco a poco cresc.  
 das js-ro-el a - me-cho wsach-se - no e-ne nubschuwcho-le-zi - jo be-ra-cha-mim bo -





## № 108.

Andantino

## וְיִבְרָא

E-lo-he-nu we-lo-he a-wo-se nu ja le wjo wo wjagi a wje-ro-e wje-ro-ze wjscho-ma wj-po-  
 -ked wjscho-cher sich-ro-ne nu u - fik-do - ne - nu wsich ron a-wo-se-nu wsich ron moschi ach ben do-  
 - wid aw-de-cho wsich rou je-ruschola-jus ir kodschechowsich rou kolamcho js - ro - el lfo-necho lif-le-  
 - to ul-to-wo lchen ul-chesed ul-ra-chamim ul - cha-jm ul-scho-lom bjom rosch-chodesch ha-se soch-  
 - re nu a-do-noje lo-he-nu bo lto-wo o - men u-fok-de nu wo liw  
 Chor. Kantor. Chor.  
 ro-che o - men who-schi-e nu wo le - cha - jus o - - men  
 Kantor. poco mosso ed espress.  
 u-wid-wur jeschu-o we ra-chamim chus we-cho-ne-nu wiachem o-le-nu who-schi-e nu ki e-le cho e -  
 ne nu ki el me-lech chanun we - ra chum o - - to

## № 109.

## עַל הַגִּיטִים

Al ha-ni-siu wai ha pur kou wal ha-gwu-ros wal hatschu os wal ha-milchomossche osi-sola-wo-se-nu ba-ja  
 - mim ho-hem bi - smauhase bi - me-matis-jo hu-ben jo-cho-nou ko-hen go-dolcha-schmonaju-wo-newkscheom-

do malchus jo-won hor-scho-o al am-cho js-ro-el Chasch kichom to-ro - se-cho ul-ha-wi-rom mechu-  
 -ke rzone - cho wa - to be-ra-cha-macho ho-ra-bim o - madto lo-hem be-es zo-ro-som  
 raw to es di-wom dau to es di-nom no-kam to es nik-mo-som mo sar to gi-bo-rim be-jadcha loschimwra-  
 -bim bjad ma-tim ut-me-imbjad tho-rim u-rscho-im bjad za-di-kim wse dim bja-dos-ke so ro-se -  
 -cho ul-cho o - si-soschem go-dol we-ko-dosch bo - o - lo-me-cho ul-am-cho js-ro-el o -  
 -si-so tschu-ogdolo u-for-kan kha-jom ha-se wa-char keu-bo-u wo-ne-cholid - wir be-se-cho u -  
 -fi-ma es he-cho-lecho we-ti - ha-rues mik dosche-cho whid-li-ku ne-roschaz vos kod-shecho wkwow  
 -u schmo-nas jmecha nu ko e-lu Pho dos le-ha lel lschim cho ha-go-dol

## Nº 110.

ועל כהן

Wal ku-lom js - bo-rach we-js - ro-mam schim - cho mal-ke-nu to-mid lo-lom wo-ed  
 wchol ha-cha-jm jo-du-cho se-lo wi-ha-le-lu esschim-cho be-e-mes ho-el je-schu-o-se-nu wes-ro-se-nu  
 se-lo bo-ruach a-to a-do-noj ha-tow schimcho ul-cho us e lho dos O-men.

## ברכת כהנים

## Nº 111.

E-lo - he-nu we-lo - he a-wo-se - nu bor - che-nu leab-ro-cho ham-schu-  
 -le-sches ba-to-ro haksu-wo al je-de mo-sche aw - de-cho ho-a-mu-ro mi pi a-hazon u-wo-

now ko-ha-nim am kdo sche cho ko-nur je-wo-rech-cho a-do-noj wjsch me-re-cho

Chor. Kantor. Chor.

men jo-er a-do-noj po-now e-le-cho wi-chu-ne-ko O-men

Kantor. Chor.

j-so a-do-noj po-now e-le-cho wjo-sem le-cho scho-lom O-men.

N<sup>o</sup> 112. יְרֵכָה

Kantor. Chor.

lwo-re-cho-cho a-do-noj wjsch mre-cho O-men

Kantor. Chor. Kantor.

jo-er a-do-noj po-now e-le-cho wi-chu-ne-ko O-men j-so a-do-noj po-

now e-le-cho wjo-sem le-cho scho-lom O-men.

N<sup>o</sup> 113.

## שִׁים שְׁלֹם

Recit.  
Kantor.

Sim scho-lom to-wo uw-ro-cho chen wo-che-sed wo-ra-cha-nim o-

-le-nu wal kol js-ro-el a-me-cho bor che-nu o wi-nu ku-lo-nu ke-chod le-or po-ne-

-cho ki wor po-ne-cho no-sa-to lo-nu a-do-noi e-lo-he-nu to-was cha-jm-wa-ha-was-

-che sed uz-do-ko uw-ro-cho we-ra-cha-mim we-cha-jm we-scho-lom

wtow be-necho lworech es am-cho js-ro-el beholes uw chol scho o bisch lo me cho bo-

Chor. Kantor. Chor.

-ruch a-to a-do-noj ha-mwo-rech es a-mo js-ro-el ba-scho-lom O-men.

## Nº 114. יביב

Für Festtage.

Wtow be - ne - cho lwo - rech es am - cho js ro - el behol  
 es uw-choi scho bisch lo - me - cho bo - ruch a - to a - do - nej bo-ruch hu  
 ha-mwo-rech es a-mo js-ro-el ba-scho - lom lom O - men.

## Nº 115.

קריש

Recit.

Js - ga - dal u.s.w. schme - ra - bo O - men bol - mo wim - ru  
 js - bo - rach dkud-scho brich hu le - lo wim - ru O - men tis - ka - bel  
 wim - ru O - men jhe - schlomo wim - ru O - men o - se scho wim - ru O - men.

## Nº 116.

אין כמור

Ein ko - mo-cho bo - e - lo - him a - do moj wein kma - a - se - cho  
 mal-ohus - cho mal-ohus kol o - lo - mim u - men schalt cho behol - dor coo dor  
 A - do - nej me-lech a - do - nej mo - loch a - do - nej jm-loch lo - lom wo - ed  
 a - do - nej os la - mo j - ten a - do - nej juo - rech es a - mo wa-scho - lom.  
 Aw ho - ra - cha - mim he - ti wo wir-son cho es zi -  
 jon tiw ne cho - mos jruscho - la - jm

ki wchołwod bo - toch nu me-lech el rom win so - don o - lo - mim.

## ויהי ביום

Nº 117.

Wai - hi bin-so-a ho - o - ron wa-jo - mer mo - sche ker - mo a - do - noj wjo -  
fu - su oj - we - cho wjo - nu - su msan - e - che mi - po - ne - - - cho  
ki ni - zi - jon te - ze so - ro ud - war a - do - noj mi je ru - scho la - jm.

Nº 118.

## איו כמך

Kantor.

En ko - mo - cho lo - e - lo - him a - do - noj malchus cho - mal  
Chor. wen - kma - se - cho

ohus kol - o - lo - mim a - do - noj melech  
u mem - schal - tcho bechol dor wo - dor p a - do - noj

a - do - noi mo - loch a - do noj jm - loch lo - lom we - ed  
melech a - do - noj mo - loch f im loch lo - lom wo - ed

**Solo. Adagio.**

a - do - noj jwo-rech es a - mo wa - scho lom

a - do - noj os la - mo j - hen a - do - noj jwo-rech es a - mo wa - scho lom

**Tempo I.**

**Tutti**

aw ho - ra - cha - mim ha - ti - wo wir - zon cho es zi - -

**Tutti**

**Solo** **Tutti**

jon tiw ne cho mos oho - mos tiw ne cho - mos jru scho - lo - - - im

**Lento.**

**Männer Soli**  
**Tenori I e II.**

*p* Ki wcho lwad bo - toch nu ki wcho lwad bo - toch nu me-lech el rom wui-

**Bassi I e II.**

**Allegro.**

**Sop. Alt.**

so a - don o - lo - - mim. Ki wcho lwad bo - toch -

**Ten. Bass.**

*poco a poco cresc. e rit.*

me - - lech el rom wui so

nu me-lech el rom wui-so el rom wui-so a - don o - lo - mim.

**Nº 119.**

**Recit.**

וַיְהִי בִּנְסֹעַ

Wai - hi bin-zo - a ho - o - ron wa - jo mer mo - sche

**Chor.**

Ku - mo - do -

noj we-jo - fu zu oi - we cho we-jo - nu su - he-san - e

cho ni - ko - ne - - cho ki-mi - zi - jon ki - mi - zi - jon te -

ze so - ro ud - war a-do - noi mi - ru - scho - la - jm mi - ru - scho - la - - jm.

## № 120.

A-do - noj a-do - noj el ra - chum wcha - rum e -

a-do-noj a-do-noj el ra-chum wcha - rum

rech a - pa - im we raw che sed we - e - mes no - zer che - - sed

e - rech a - pa - im wraw che - sed we - e - mes no - zer che - sed

lo a - lo - fim no - se o - - won wo - - fe - schawcha - to o wna - ke

lo - a - lo - fim no - se o - won wo - fe - schawcha - to o wna - ke

Solo.  
Tenor and Alt.

a-do - noj a-do-noj el ra-chum wcha-rum e-rech a - pa - jm wraw che sed we - e.  
 mes no-zer che - sed lo-a-lo-fim no-se o-wonwo - fe - schawcha-to - o wna - ke  
 a-do-noj  
 a-do-noj a-do-noj el ra-chum wcha-rum e-rech a - pa - jm wraw che-sed  
 Tutti  
 we mes Solo no-zer-che-sed no-zer che - sed lo a-lo-fim Solo no-se no-  
 se o-wonwo - fe schwcha-to o wna-ke wcha-to - o wna - fe.

No. 121.

Chor.

וְאֵנִי תְּפִלָּתִי

Wa - a - ni sfi - lo - si - lcho a - do - noi es ro - zon e - lo - him brow-chas -  
 de oho a ne im be-e-mes jsch-e-cho *p* wa - a - ni sfi - lo -  
 a-ne ni be-e-mes jsch e cho  
 si lcho a - do - noi es ro - zon e - lo - him brow chas de -



ane ni be e mes jsch e cho

cho chas de-cho - ne - ni be-e - mes, jsch - e - cho

wa - a - ni sfi - lo - si leho a - do - noj es ro - zon e - lo - him braw chas - de cho a -

ne - ni be - e - mes jsch - e - cho

ane - ni - be - e - mes jsch - e - cho jsch e - cho.

# Nº 122.

שמע ישראל

Kantor. Für tiefe Stimme von G oder Fis.

Schma js-ro-el a-do-noj e-lo-he-noj a-do-noj e - chod

Chor. Schma

js - ro-el a-do-noj e-lo-he-nu a-do-noj e - chod.

# Nº 123. אהרד

Kantor.

E - chod e-lo-he-nu go - - dol a-do-ne-nu ko-dosch schmo

Kantor.

E - chod a-lo-he-nu go-dol do-ne-nu ko-dosch schmo.

# Nº 124.

God-lu la-do-noj i ti nu rom me-mo schmo jach-dow

ᠠᠨᠢᠨᠠᠨᠠᠨ

Nº 125.

Lcho a-do-noj hag-du-lo wha-gwu-ro wha-tif-e-res wha-ne-zach wha-hod ki

chol ba-scho-ma-jm u-wo-o-rez lcho a-do-noj ha-mam lo-cho wha-mis-na-se

ro-me-um  
lchol ros ro-me-um-a-do-noj e-lo-he nu we-hisch tach wu la-ha dom rag-low ko-dosch hu ro-me-um

a-do-noj e-lo-he nu  
a-do-noj e-lq-he nu whisch tach-wu lhar kod-sche  
ki ko-dosch ki

ki ko-dosch ki kodosch ki ko-dosch ki  
ko-dosch ki ko-dosch ki ko dosch ko dosch ado-noj e-lo

ki ko-dosch ki ko-dosch ki ko-dosch ki  
ko-dosch ko-dosch ado-noj e-lo he  
he mi ki ko-dosch ko-dosch ki ko-dosch ki ko-dosch ki ko-dosch a-



dosch ki  
dosch ado noj elo - he - nu ki ko - dosch ki ko - dosch ado noj a - do noj  
nu alo noj ki ko - dosch ado noj ki ko - dosch ki ko -  
noj elo - he - nu ki ko - dosch ki ko - dosch ado noj e - lo - he - nu



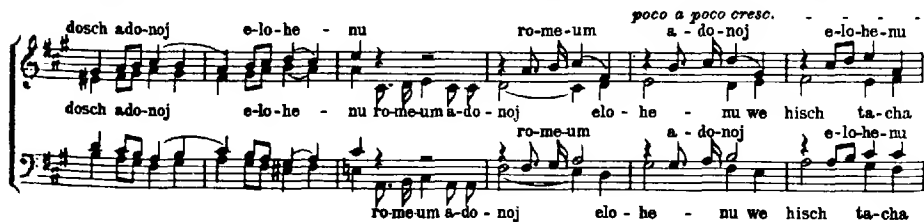
ko - dosch ki ko - dosch ki ko - dosch a - do noj ki ko - dosch ki ko - dosch ki  
dosch ado noj e - lo - he - nu ki ko - dosch ki ko - dosch ki  
ki ko - dosch ki ko - dosch



ko - dosch ado - noj e - lo - he - nu *rit.* Tempo  
dosch ki ko - dosch a - do noj e - lo - he - nu e - lo - ho nu  
ko - dosch ado - noj e - lo - he - nu e - lo - he nu ki ko -  
a - do - noj e - lo - he - nu



ki ko - dosch ki ko - dosch ki ko - dosch ki ko -  
dosch *p* ki ko - dosch ki ko - dosch ki ko - dosch ki ko -



dosch ado - noj e - lo - he - nu ro - me - um *poco a poco cresc.* e - lo - he - nu  
dosch ado - noj e - lo - he - nu ro - me - um a - do - noj e - lo - he - nu we hisch ta - cha  
ro - me - um a - do - noj e - lo - he - nu we hisch ta - cha



whisch tach wu lhar kod scho ki ko dosch a - do - noj elo - he - nu.  
wu lhar kod scho ki ki dosch a - do - noj  
whisch tach wu lhar kod scho ki ko - dosch ado - noj e - lo - he - nu.  
wu lhar kod scho ki ko - dosch ado - noj e - lo - he - nu.  
1 *dim.*

## קיום פרקן

## № 126.

Recit.

Je - kum pur-kau minschma-jo chi - no we-chis-do we-ra-cha-me we-cha-je a - ri -  
 - che um-so - ne rwi - che wsi-ja - to disch - ma - jo u - war-jus gu -  
 - to nu - ho-ro mal - jo sar-o cha-jo we-ka-jo-mo sar-o di lo *poco a poco rall.* jf-sok we -  
 - di-la jw-to! mi-pis-go-me o - raj so lchol kho - lo ka-di-scho ho-den raw-re -  
 wa - jo im se-ra - jo taf - lo un - scha - - - jo  
 mal - ko de-ol - mo jwo - rech jas-chon wia - pisch cha - je - chon  
 wjas - ge jo - me-chon wj-ten ar-cho lisch-ne-chon wsis por - kun  
 wsisch tes - wun min kol o - ko n-min ko mar in bi schin - mo - ron di bisch-ma - jo  
 jhe bsad - chon kol sman wi - don wno - mar o - men.

## № 127.

Recit.

## מי שיברך

Mi sche-be-rach a-wa-se-nu au-ro-hom jz-chok we-ja-a-kow hu je-wo - rech es kol ha-ko hol ha-kodosch ha -  
 se im kol khi - los ha - ko - desch hem un-sche-hem uw-ne - hem uw-no - se - hem  
 wchol a-scher lo - hem u - mi schem ja - cha-dim bo - te chne-si - jos lis - fi - lo u -  
 mi sche-bo-im bso - chom lhis - pa lel u - mi sche - nos - nim nen  
 la-mo-or we - ja-in lki-dusch ul haw-do - lo u - fas lo-or chim zu-do -



## № 128.

## מי שברך

Recit.



## הנוֹתֵן הַשְׂוֹעָה

№ 129.

Recit.

Ha-no - sen tschu-o lam-lo-schim u mem-scho-lo lan-si - chim mal-chu-so mal-chus ko-lo-lo -

-mim ha-po-ze es do-wid aw - do me-che-rew ro-oh ha-no - sen ba-jom de-rech uw

ma-jm a-sim usi-wo hu-jwo-rech wjsch-mor wjn-zor wja - sor wi-ro memwi-ga-del wi-na-se le-ma-

-lo es - a-do-ne-nu ha - kej-sar jo - rum ho - do me-lech mal che ham lo-chim bra - cha -

- mow j - ten bli-bo uw - lew kol jo - a-zow wso-row ra-cha-mo - nus la-sos to-wos i -

- mo - nu wim kol - js - ro - el hjo-mow uw - jo-me - nu ti - wo-scho jhn - do wjs-ro -

- el jsch-kon ho-we-tach u - wo lzi-jon go-el wchen jhi ro-zoi we - no - mar O - men.

№ 130.

## יהי רצון

Recit.

Jhi ro - zon mil-fo - ne-cho a-do - noj e-lo - he - nu we lo -

-he a - wo - se - nu schetcha desch e-lo - nu es ha-cho-des ha-se

lto wo we - liw-vo-cho wsi - ten lo-nu cha im a - ru -

chim cha-jm schel-scholom cha jm schelto wo cha jm schel bro-cho cha-jm schel par-

- no - so cha - jm schel chi-luz a zo mos

Chor.  
cha - jm schel-di luz a zo mos.

Kantor oder Tenor.

Cha-jm sche-jesch bo-hem wjr-as schoma jmwir-as chet cha-

Sop. Alt.

sche-jesch bo-hem wjr-as scho mo jm

Cha-jm sche-jesch sche-jesch bo-hem wjr-as wjr-as

Bass.

sche-jesch sche-jesch bo-hem wjr-as

-jm sche-en bo-hem bu-scho uch-li-mo

chet cha-jm sche-en bo-hem bu-scho uch-li-mo

cha-jm sche-lo-scher we-cho wod cha-jm sche-the wo-nu a-ha-was to-ro wjr-

-as scho-mo-jm cha-jm schej-ma-le a-de noj misch-a-los il-be-nu le

to wo o-men se-lo

Chor.

o-men se-lo.

# מי נשע שזה ניקים

Nº 131.

Mi sche-o-so ni-sim la-a-wo-se-mu wgo-al ö-som me-aw-dasche-rus hu-jg-

-al' o-so-nu bko-row wi-ka-bez ni-do-che-nu me-ar

-ba kan-fos ho-o-rez cha-we-rim kol js-ro-el we-no-mar o-men.

## REVIEW OF NEW MUSIC

**SHIREI ROZUMNI:** A volume of hazzanic recitatives, re-edited and published by *Hazzan William Lipson*.

It is with a great deal of pleasure and nostalgia that I read the re-edited work of Rozumni, originally published by Samuel Alman, who was music director of the Duchess Place Synagogue, London, England. This small, very valuable work has been re-edited by Hazzan William Lipson of Miami Florida. I had the opportunity to study the original Alman publication. It was and remains a beautiful work with its own style, phrasing and ornamentation. The original is, with rare exceptions, difficult to use in the present time. Many of us have invested much hard work in changing these creations so that they would be suitable for performance. The problem was to sing the recitatives without using the over-flowery phrases and yet to retain the originality and musical genius of Rozumni. Hazzan Lipson has done this carefully, painstakingly and successfully. He has prepared a hazzanic "Shulchan-Aruch" of Rozumni creations. He has maintained the Rozumni style and combined it with the requirements of modern-age hazzanut.

There are many fine recitatives for Kabbalat Shabbat, Shacharit and Musaf LeShabbat. They are small gems and can serve as an adornment to any service. I hope this valuable book will be used by many as it is sure to enhance the service both for hazzanim and worshippers alike.

Yehuda Mandel

## MUSIC NOTES

### COMPOSITION CONTEST

We are pleased to note that the 4th Annual Braemer Competition is now in full swing. The Competition invites all composers to submit an entry of an Hebraic String Quartet. The prize will be \$1500. In order to qualify the music must be of a classic nature by a Jewish composer, utilizing Hebraic motifs.

The judges are: Vincent Persichetti, Samuel Adler, Mervin Hartman. The deadline for submission of compositions is December 27, 1971.

For further information send a stamped, self-addressed 8½ x 11 envelope to the Braemer Competition, Congregation Adath Jeshurun, York and Ashbourne Roads, Elkins Park, Pa. 19117.